

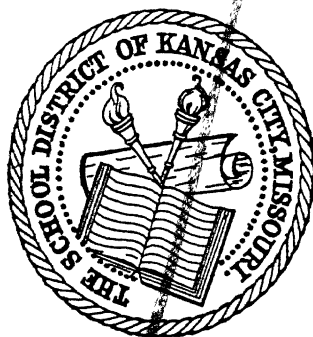
The History and Romance
OF
"Rattling" Musical Jaw Bones

Angelina Baker.
Angelina Baker's gone.
She left me here to weep a tear
And beat on the old jaw bone.
—STEPHEN COLLINS FOSTER.

By
"PROF." CLARENCE F. MILES
"The Lone Wolf of Jaw Bones"

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The History and Romance
OF
"Rattling" Musical Jaw Bones

By
"PROF." CLARENCE FRANCIS MILES
"The Lone Wolf of Jaw Bones"

Inventor of the "Cordinate" Harmonica Player; composer and author of the songs: "The Lineman's Jubilee", "The Signalman's Song", "Fitzgerald's Fantasie", and the poems "In the Bye Bye and Sweet", "Where Have I Seen You Before", "The Queen Bee", "When I was Young and went to School", and "Put Forget-me-Knots upon my Grave."



Creator of the New England College of Future American
Folklore and the Stephen Collins Foster Institute
of Rattling Musical Jaw Bones.

CLARENCE F. MILES, Publisher

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by Clarence Francis Miles

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First and only edition

1,000 Impressions

Printed in the United States of America.

"Prof." Miles', Stephen Collins Foster
Institute of "Rattling" Musical Jaw Bones.

BULLETIN No. 1

First and only Edition

Devoted to the re-establishing of Rattling Musical Jaw Bones to the world. Introducing them as the typical, true, perfect and ideal national musical instrument of the United States of America. Perpetuate the memory and glorify the genius of the immortal Stephen Collins Foster and pave the way for me to present the other elements of jaw bones as I have extolled them in my third history of jaw bones.

HONORARY MEMBERS

Mr. Josiah K. Lilly, the Laird o' Foster Hall.

Mr. John T. Howard, Glen Ridge, New Jersey.

Mr. L. A. Manus, Wellinton, Illinois.

Miss Dorothy J. Black.

The entire staff of Foster Hall, Indianapolis, Indiana.

Office, library, laboratory, and museum at
16 Hackfeld Road, Worcester, Massachusetts, U. S. A.

"PROF." CLARENCE F. MILES

The Lone Wolf of Jaw Bones

Author and Publisher

Director and Secretary

1241210

JUN 17 1947

THE HISTORY AND ROMANCE OF "RATTLING" MUSICAL JAW BONES

This history is respectfully dedicated to Miss Dorothy J. Black, Grand Keeper of the Foster Hall archives and in whose honor I have named my largest, most musical, best formed and exquisitely beautiful jaw bone Dorothy J. Black.

This is my first history of Jaw Bones.

"Beat on a rattling jaw bone and forget your troubles." I used to be the grinding member, that is, the jaw bone of the noble and faithful horse that for exactly one hundred years hauled the wonderful "One Horse Shay", a logical story poetically recorded by Dr. Oliver Wendell Holmes, the great New England poet.

"Drawn by a rat-tailed, ewe-necked bay."

"Colts grew horses," horses eat hay.

"All at once the horse stood still,

Close by the meet'n' house on the hill."

I am now the famous and immortal Stephen Collins Foster Rattling Musical Jaw Bone, completely equipped with the super extra rattling fandangle feature, that performs the glamorous and glorified rattling musical features of the musical services at Foster Hall*, a museum at Indianapolis, Indiana, U. S. A., which is devoted solely to the perpetuation of the genius, life, memory, songs, music and melodies of Stephen Collins Foster, famous composer and writer of old time songs, such as:

Old Folks at Home (Swanee River) 1851

Oh! Susanna 1848

My Old Kentucky Home Good Night 1853

Old Black Joe 1860

*A private museum founded by Mr. Josiah K. Lilly of Indianapolis, Indiana.

Massa's in de Cold Ground 1852
 Old Uncle Ned 1848
 Hard Times Come Again No More 1855
 Old Dog Tray 1853
 De Camptown Races 1850
 Oh! Boys, Carry Me 'long 1851
 While We Work for the Lord 1863
 and last but not least
 Angelina Baker 1850

From our own interests we regard Stephen's **Angelina Baker** as his greatest work, at least "us he to his bosom took" when he wrote it. Hark ye, the material minded and those that are minus the tender sentiments of the heart!

"Angelina Baker,
 Angelina Baker's gone.
 She left me here to weep a tear
 And beat on the old jaw bone."

Are we right or are we wrong in regarding our hero as our benefactor, friend and sweetheart?

I am in a position to speak and am speaking for the millions upon millions of my brothers and sisters of the past, present and future; dead, living and yet unborn. In the past, particularly in the U. S. A., after the noble and faithful horse had departed his useful life, it was the custom to utilize us (their jaw bones) as musical instruments. For some reason or other, we were almost completely forgotten about and our wonderful qualities in the world of music lost to this and future generations. One of the causes of our lost popularity is the tambourine, which is easier to acquire than rattling musical jaw bones and can be purchased at prices ranging from ten cents to ten dollars or more. We believe that one genuine real old fashioned bang-up rattling musical jaw bone is ten thousand times better than twenty thousand or more "gold plated" tambourines. We have that indefinable something known as glamour and that is what a tambourine lacks unless it is in the hands of an expert and master tambourinist, and they are few and far between, or played upon by a beautiful and comely Salvation Army lassie and when a tambourine is properly played upon by a beautiful and comely Salvation Army lassie there is not only glamour and glory but romance with salvation along

with the glamour and glory. Why not have rattling musical jaw bones accompany the music of the "old time religion"? If not, why not?

To glorify and immortalize a jaw bone with salvation, double its percussive musical value, glamourize it with old time sentiment and keep it abreast with modern times, attach to the outside of the left wing, with rubber bands, a small tambourine, its diaphragm facing outward and with its bells muffled, to beat upon, at times, with the left hand.

While the subject of attachments is the order of the moment, if you wish to give the jaw bone a Mephistophelian appearance attach with elastic bands a well curved upper (skull) incisor tooth, their prongs pointing upward and outward, to the outside of each pinnacle.

The appearance of the jaw bone may be further enhanced by attaching other small ornamental objects to other parts of the jaw bone in such a manner and in such places that they will not interfere with the tonal qualities, the volume or the playing of the jaw bone. The jaw bone may be autographed, etc., with indelible ink and its arch, to protect the clothes of the performer from wear, should be wrapped with a single layer of soft pliable leather and bound with leathern thongs cut from the same piece of leather. A jaw bone, if properly used, will last forever.

However, we have friends who are working for our interests and in the near future we hope to reoccupy the position in music that we held in the nineteenth century in singing societies, glee clubs, church music, bands, orchestras, string quartettes, trap drumming equipments, minstrel shows, etc., but particularly minstrel shows as they are our chosen field.

The famous and immortal Stephen Collins Foster, in his song Angelina Baker, repeatedly used the line

"and beat on the old jaw bone."

This line as far as we know was the sole link connecting our glorious and glamorous past with the present. Foster Hall in their research in the life of Stephen Collins Foster was unable to explain the meaning of this line to quote from Foster Hall bulletin No. 9. Resort was had to the good offices of Mr. John Tasker Howard, biographer of Stephen Collins Foster, composer, writer, and radio broadcaster of American music. Mr. Howard appealed to his air audience and there promptly came a reply from a Mr. L. H. B. Hand of Harvey, Illinois, who stated—but let us allow Mr. Hand to do his own stating to quote from Foster Hall bulletin No. 9:

"As late as 1870 I saw a jaw bone in an orchestra in Cincinnati. The jaw bone was very old, very dry, with the loose teeth all in place. The jaw bone player

usually sat next to the Bones or end man. He held his instrument in his left hand and struck it sidewise with the heel of his right hand in time to the music. both my father and myself have played jaw bone in amateur minstrels after the Civil War, at which time few negro musical organizations did not use jaw bones."

"The jaw bone was the entire lower jaw bone of the horse, that had been exposed to the elements until every tooth was as loose as it could be. There was no artificial way of preparing it, it just got dry by the action of the sun, wind, rain, and snow."

In this admirable and complete way Mr. Hand tells the world what Stephen Collins Foster meant when he wrote and sang:

"Angelina Baker,
Angelina Baker's gone.
She left me here to weep a tear,
And beat on the old jaw bone."

By the above it can be clearly and readily seen that we owe an everlasting debt of gratitude to Stephen Collins Foster, his song *Angelina Baker*, Foster Hall, the entire staff of Foster Hall, Mr. Josiah K. Lilly, the Laird o' Foster Hall, Mr. Hand, and Mr. Howard for the wonderful services they have rendered us.

To quote Scripture, Samson slew a thousand Philistines with the jaw bone of an ass.

Webster defines an ass as "a quadruped of the genus *Equus*, allied to the horse, usually employed in its domesticated state as a beast of burden."

Judges, chapter 15, reveals:

"And he, Samson, found a fresh jaw bone of an ass, and put forth his hand and took it, and smote a thousand men therewith. And Samson said, 'With the jaw bone of an ass, heaps upon heaps, with the jaw bone of an ass I have smitten a thousand men.'

"And it came to pass when he had made an end of speaking, that he cast away the jaw bone out of his hand, and that place was called Ramathlchi."

Apparently Samson knew not of the appeal, joys and delights of the "old time" music and songs and the proper way

of accompanying them, otherwise he would not have cast away the "makin's" of a perfectly good rattling musical jaw bone. But the fact remains that he was very familiar with the "socking" power of the jaw bone of the genus *Equus Asinus*, an extremely wicked weapon if used in a wild and reckless manner. At any rate the fact remains that Samson was the first and original rattling jaw boneist, and how he could and did rattle a jaw bone. A rising vote of thanks and more power to Samson and his feat with the jaw bone!

Samson was a strong man,
Built of iron and brass.
He "Samsoned" a thousand Philistines,
With the jaw bone of an ass.

Then he met Delilah,
And she put him on the bum.
By letting him sleep upon her knees,
And then bragging of what she had done.

She then clipped off all his whiskers,
And had him tossed into jail.
Then he pushed down all the pillars,
He's dead! Don't bring no bail.

This is the story of Samson,
A story as stories go.
You may take it with a grain of salt,
But I believe it's so.

For proof of this you ask me,
Of that I do not know.
But I can swear upon my knees,
The Bible tells me so.

The anatomy of a rattling jaw bone is as follows. The front teeth are the incisors or cutters. The two teeth in the rear of the cutters are the right and left canines, and found in the male horse only. The large teeth are the molars or grinders. The arch is in the rear of the incisors. The two vein holes on the outside of the arch are the "eyes", the two artery holes on the inside of the wings are the "ears". The bottom is the base. The wings are the parts that are beat upon and are the sound boards. On the top of the wings are part of the hinge joint upon which the jaw bone swung when it was part of the mechanism of the horse. These are the handles and are used to grasp and carry the jaw bone. Directly in front of the handles are the pinnacles and between them the "fandangle" feature is attached. Such a perfect natural musical instrument is the jaw bone of the horse, that the writer believes that Nature primarily designed it as the perfect musical percussion instrument and that she was

so pleased with her handiwork that she then created the horse as a means of introducing her artistic musical creation, which today are known to the human race as Stephen Collins Foster Rattling Musical Jaw Bones. Is it any wonder that the author of this Bulletin is so completely enthused over equine rattling musical jaw bones?

The jaw bone of the horse is the one and only perfect natural ready-made musical instrument and Nature designed it to perfection as such, the original musical instrument of percussion.

It is true and it is beyond the power of any human being to deny and prove to the contrary. The jaw bone of the horse came before the horse. Nature designed the horse as an appendage of the jaw bone, as a useful work animal, and as a means of introducing jaw bones to humanity. Rattling jaw bones just couldn't rain down from Heaven, man had to discover them for himself. There was no Evolution, no Natural Selection, no Survival of the Fittest, no hit or miss, nothing but architectural perfection and beauty, and a perfect blend of natural harmony, a wonderful rattle, and a beautiful musical sound. Of the thousands of different kinds and types of manufactured, fashioned and natural musical instruments in the world of the past, present and future, a rattling musical jaw bone is the only one that is created and perfected by Nature. It is leased to the horse and when the horse has no further use for it, it is cleaned, polished, tempered and tuned by Nature and made available for the cultural, intellectual and musical development of Mankind. Where, we would like to know, is there a manufactured or fashioned musical instrument that can compare with it for perfection, simplicity and beauty? As for a price tag, there is none. Ascertain the right locality and location and go out and either pick one up or dig one up. We're as free as the wind that blows.

The above evidence is conclusive proof that Mr. Charles Darwin wasted the five years of his life between the years 1831 and 1836 that he spent as naturalist on the surveying ship H. M. S. Beagle on a voyage around the world and that the research work performed upon rattling jaw bones by the Stephen Collins Foster Institute of Rattling Musical Jaw Bones has knocked Mr. Darwin's famous or infamous theory into a cocked hat and the cocked hat can be found in the middle of next week. Deny it if you can.

The next on the program was one Clarence F. Miles who terms himself a "professor" of Rattling Jaw Bones, or a Rattling Jaw Bone "professor", minus any number of degrees, Fahrenheit, Centigrade, or otherwise. He used to earn his daily bread by greasing track switches on a New England railroad, but due to the depression his duties now consist of endeavoring to fill the "bottomless pit" of a New England contractor's

mechanical concrete mixer with cement. He is a correspondent of Foster Hall and an enthusiast of Stephen Collins Foster.

He believes that we should be reestablished in the musical world to at least the position that we held in the nineteenth century, so in order to re-establish, glorify, glitterize and glamorize us he has founded in the year 1934 what he terms a "one man institute" known as "The Stephen Collins Foster Institute of Rattling Musical Jaw Bones" located at Worcester, Massachusetts.

His theory and practice is to tell our story by broadcasting the printed gospel of Rattling Musical Jaw Bones through the mails to the four winds of Heaven, all over Christendom and to the ends of the earth including the sun, moon, planets, and stars if or when possible.

His method spells economical and far reaching publicity placed where we want it and plenty of it and this is precisely what we want.

It can be readily seen that Rattling Musical Jaw Bones in the hands of persons who like but are untrained in music gives them a wonderful opportunity to fit themselves into a musical group as the ability to "beatenrattle" upon a jaw bone requires only that the person follow the time of the music by beating the time of the music with his hands upon the wings of the jaw bone. The beauty of a rattling musical jaw bone is that everybody can be and is a musician, whether they want to be or not.*

Stephen Collins Foster Rattling Musical Jaw Bones may be prepared by the following methods.

However, a word of caution:

"New", "fresh", or "green" horse heads should never be handled with the bare hands. Always wear gloves and handle them with iron tongs or hooks. **SAFETY FIRST. LAST, AND ALWAYS, AT ALL TIMES AND ALL PLACES.**

Here is the proper technique of handling and curing "new", "fresh", or "green" jaw bones and horse heads. Have an iron hook two feet or more in length with a handle on one end and a hook on the other. Grasp the handle of the hook by the hand and hook the jaw bone (the head or skull attached or unattached) by the arch and throw the center of the hook over the elbow. This keeps the jaw bone from contact with the person.

The "Hand" method described above is the original and best, but it takes a year (or even two years) to accomplish it. The procedure is as follows: Place a "new", "fresh", or

"green" horse head upon but not in direct contact with the earth. (Preferably in the center of a large juniper bush to keep it from direct contact with the ground. If juniper bushes do not grow in your locality place the head upon two sticks.) The location should be in the open away from human habitation and the jaw bone exposed to the rays of the sun. It should be protected from dogs, foxes, hunters, etc. Forget about your jaw bone for a year or a little longer and then return to it and presto you will find your rattling jaw bone in perfect condition and impatiently waiting to be beat upon. Nature was glad to do the work for you "free gratis". Preserve along with the jaw bone, the ribs, the upper teeth and the "floating" nose bone.

To speed this method up, bury the head a foot in the ground — preferably sandy soil — not in contact with roots or sod for several months or a year. Soils that have an acid reaction have a bad effect upon bones and teeth and their enamel. Therefore care should be taken not to expose jaw bones to this type of soil too long. The jaw bone should then be removed, cleaned with water, soap and scrub brush, and dried and bleached in the sun.

Another method is as follows: Place the head in the woods by hanging it from the limb of a tree and let the crows take care of it by picking the bones clean.

The ant hill method: Place on or bury a horse head in a large ant hill. When ready, clean, dry, and bleach it in the sun.

The artificial method: In our opinion the artificial method is no asset to a rattling musical jaw bone. It requires processing with chemical compositions, requiring acids, quick lime, etc. Acids mix too readily with the bone and teeth for the well being, sound qualities, and rattling effect of any rattling musical jaw bone. However, a "boiled in boiling water", "pickled in vinegar", "pepsin digested", "quick lime neutralized", "safety razor blade scraped", "kiln dried", "peroxide blond bleached" rattling musical jaw bone is a thousand times better than no jaw bone at all. In justice to this method it is the lesser of two evils and for that reason can not be totally ignored.

We believe the best method is to place one or more "green" or "new" horse heads in a barrel. Then add a little water and cover with the family garbage. Partly cover the barrel and maintain it at about a temperature of 98 degrees Fahrenheit. This combination will form a "happy family of bacteria" that will show surprising results for efficiency. When the jaw bone is clean, wash and dry it in the sun.

If possible, procure the ribs along with the head. The clapper or clacker bones will be found in some of the ribs. All that is needed is a hack saw. These make the original and beau-

tiful clapper bones that are not seen so often. Two pairs of clappers should accompany each jaw bone. Clappers, like jaw bones, acquire polish and tonal qualities through use.

Two easy and popular methods: If the reader is ambitious to procure and own for himself or herself or to present a rattling jaw bone to others, they will find that any rural community will reveal any number of them. Choose one that has been buried a year at the least. Ascertain the exact location of the head and then apply a shovel and plenty of elbow grease. Scrub with a scrub brush, soap and water and then place in the sun to dry and bleach. Another way is to purchase a head at the local rendering works. Remove it to a remote locality, cover with stones and when ready, clean, dry, and bleach it in the sun.

In all cases and in all methods of jaw bone preparation, a relatively long period of time should elapse between the time when the jaw bone is in a moist, damp or wet state ready for drying and the time when it is absolutely dry. This part of the process can be described as tempering. If this precaution is not taken the thin delicate center structure of the wings which acts as the sounding boards will develop cracks. These cracks are not conducive to good sound qualities in a rattling jaw bone.

Originally I hailed from God's Country, better known as Worcester County, and I was once the jaw bone of a horse that belonged on a Farm at Jefferson, Massachusetts. At Foster Hall and at the Institute I'm known by and referred to as the Jefferson Juniper Fosterhall jaw bone. Little did this horse realize the wonderful, glorious and glamorous future that was in store for his jaw bone, the first rattling musical jaw bone since 1870, floating nose bone, upper teeth and ribs. For nearly two years I reclined in the exact center of a juniper bush in this pasture.

A most proper fitting and glorious way, regardless of what I have stated in another part of this history upon the same subject, for the flesh of any and all living beings to "return to from whence it came," if for no other reasons, and the reasons are legion, than it is nature's way the way of all flesh and it gives our four footed and winged friends a "break".

~~he~~ ~~the~~ peaceful end of this noble and faithful horse, his skull contained no bullet hole either was it basked in with an axe, whereby he laid down in the center of a juniper bush to sleep the sleep from which there is no awakening, with that of the unprepared humiliating and ninety-nine times out of a thousand nasty manner in which mortals step off into the unknown. This horse found immortality resurrection and life through his jaw bone, ribs, upper teeth and "floating nose bone," by contributing them to the cultural literary and musical

development of mankind. Please, may I ask, what parts, or the whole, of the carcasses of men and women other than their fertilizing and medical research values are worth "saving"? The answer I am extremely sorry to state, are none.

After I was discovered by "Prof." Miles and he had applied the "extra super rattling fan-dangle feature" to me and I had arrived safely at Foster Hall you should have heard the staff of Foster Hall wax eloquent on the job that Nature did on me by means of the sun, wind, air, snow and rain. I was bleached whiter than the new fallen snow, every one of my teeth was as loose as could be, my sound qualities were perfect and I had a rattle that would make a non-conformist's hair stand right up straight. In fact, I was a "job" that anybody, rattling jawboneist or otherwise, would be proud to own. Try and convince me that when I landed at Foster Hall dear Stephen didn't look down from Heaven above and give us his blessing and a benediction.

My origin in this section of my (our) biography differs somewhat from that given in the first part. This may be excused on the grounds that it was written as it was in order to hold the attention of the reader until he was "right well on to being" a convert to the glorious, glamorous, everlasting and perpetual gospel of Rattling Musical Jaw Bones.

The extra super rattling fandangle feature is an invention of our Secretary and is as yet unpatented. The patent is merely for a permanent record of rattling jaw bones in the United States Patent Office. Due to our treasury being overburdened financially, (as a matter of fact it's so low that its bottom can not be seen) it will not be patented for some time to come. Eventually the patent project will be financed by the Institute but as things are now no one can foretell when. However, through a "Dear Friend and Gentle Heart" who is a great admirer of Stephen Collins Foster, a ten dollar bill is on deposit in a Worcester bank, towards the hundred dollars required for the patent, as a nucleus fund for this explicit purpose.

The super extra rattling fan-dangle feature is for anybody and everybody to use, but in consideration of the future patent claim by its inventor the prospective user will please ask his permission for its application and it will be freely and gladly given.

The following is the technique of the super extra rattling fan-dangle feature or what is now known as the snare drum sound effect: Remove the teeth from the upper jaw bone or skull, bore a small hole through each of their centers, string them through a wire between the pinnacles of the wings of the jaw bone and have a tooth on the outside of each pinnacle on the same wire. Alternate the teeth with horse chestnuts if you

want a more moderate rattle. In the nose of the skull will be found the floating nose bone. It is oval shaped and tapers out to a thin tapering point. If the floating nose bone can not be found, one of the incisors from the upper jaw will serve this purpose perfectly. This is attached to the top of the arch of the jaw bone in the rear of the cutting teeth by means of an elastic band. Adjust for the telegraphic click and this will give one of your index fingers a job of tapping out the time of the music when you are not beating upon the jaw bone itself.

If the reader is interested in presenting gifts to his or her friends, the following presents are suggested. They can easily be made by any jeweler, yourself, or anyone who is handy with tools.

For a lady, a possibly unappreciated but never to be forgotten horse tooth, horse chestnut, horse shoe, horse shoe nail, four leaf clover necklace and pendant. It consists of horse teeth and horse chestnuts alternated and strung on a wire with a ten cent padlock on one end to act as a clasp. The pendant consists of a large inverted horse shoe enclosing a four leaf clover, the whole inlaid with horse teeth, horse chestnuts, and horse shoe nails. The pendant is detachable from the necklace and will serve as a brooch or breast pin when the occasion demands.

For a gentleman, horse teeth, particularly the molars, can be used for finger rings, watch charms, stick pins and cuff links.

We know that if any lady or gentleman avail themselves of these beautiful articles of jewelry and wear them upon their persons they will distinguish (we hope not extinguish) themselves as outstanding persons of importance in any group of people. Horse teeth, especially the molars, hung around the neck, carried in the pocket, or strung on a key ring, make wonderful good luck pieces.

It is a well known fact and is in no way related to the humor of the above two paragraphs that a horse shoe nail ring worn upon the finger and horse chestnuts carried in the pocket will ward off rheumatism.

A harmonica which is played while held in a holder and accompanied by beating the time of the music upon a rattling jaw bone makes a wonderful musical combination.

If the reader is interested in Stephen Collins Foster Rattling Musical Jaw Bones and desires to assist the Institute in its work, any suggestions, information, knowledge or other assistance relating to rattling musical jaw bones that the reader would be pleased to present to the Institute to help overcome the usual and customary stumbling blocks of progress would be gladly received and greatly appreciated.

At the present time the Institute is newly founded and is in its early stages of development. Its ambitious program for the present is as follows:

A mailing list is being prepared for the distribution of this Bulletin and other Bulletins that will follow in the future. Books on or quoting jaw bones are desperately needed. The history of rattling jaw bones is being written. Rattling jaw bones are being accumulated for free presentation to persons in key locations. Included are editors, writers, novelists, lecturers, professional and amateur music leaders, players, and singers of all types, kinds and descriptions. Jaw bones will also be presented to schools, colleges, libraries, museums, antiquarian and historical societies and so on, ad infinitum. Knowledge of personal experiences relating to rattling jaw bones is urgently desired. Store window displays are to be prepared for exhibition purposes. Souvenir rattling jaw bone tea spoons will be designed for free distribution in homes. There will be casting in metal and carving in bone of miniature rattling jaw bones for watch charms and good luck tokens. Another big asset for the Institution would be the acquisition of the jaw bones of famous horses, for example, the jaw bone from Man o' War, the famous and well known race horse. Last, but by no means the least, the Bulletins will be broadcast constantly and continually to the civilized world. These are the big items at the present time and they keep the Institute as busy as the well known cat on a tin roof.

In closing this biography, allow us to say that if you yourself are not musically inclined, please give us a boost by handing this book to a musical friend. If you are musically inclined please see that there is at least one Stephen Collins Foster Rattling Musical Jaw Bone in your singing society, glee club, band, (jazz band), orchestra, string quartette, church hill billy club, trap drum outfit, or minstrel show. Do you believe us when we say that the surface of rattling musical jaw bones is only scratched? Consider the unlimited rattling jaw bone possibilities for trap drummers, the technique of jaw bones and drums being the same. If by chance you are a lone wolf musician or singer procure and perform upon a rattling musical jaw bone when you play, sing or whistle and see what enjoyment you will derive from it for yourself and others.

The writer believes that the reader by reading, studying and digesting this Bulletin will have enough basic material for a 100% liberal education music and in rattling musical jaw bones. He will also have a lifetime of intellectual study, mental speculation, reflection and thinking, and last but not least, reading through the contents of this history a solid half hour of pastime and amusement of a very unique and original nature.

This biography of Stephen Collins Foster Rattling Musical Jaw Bones is written by our Secretary and is presented to

the reader for his education, pastime, and amusement with the compliments and best wishes of the Institute.

Address all correspondence to

“PROF.” MILES’,

Stephen Collins Foster Institute of

Rattling Musical Jaw Bones,

Worcester, Massachusetts, U. S. A.

“PROF.” CLARENCE F. MILES

“The Lone Wolf of Jaw Bones”

16 Hackfeld Rd., Worcester.

Secretary, Director, Author

and Publisher.

Written by

Clarence F. Miles at Holden, Mass.

in this its original form previous to and on Oct. 13th, 1934.

“Beat on a rattling jaw bone and forget your troubles.”

FIRST SUPPLEMENT TO THE FIRST AND ONLY EDITION OF BULLETIN No. 1

According to the latest research and "discovery" at the Institute the proper method of attaching the improved extra super rattling fandangle feature now known as the snare drum sound effect to a rattling musical jaw bone is to place a horse tooth on each side of each pinnacle. They may be either incisors or molars according to the individual fancy. To attach, drill a hole through the center of each pinnacle and the center of each tooth, using cotter keys to attach, a short wire through each pinnacle with a ring bent on one end and at a right angle on the other end will do nicely. The teeth should be left loose enough to rattle freely. When attached it gives a wonderful snare drum sound effect. By the liberal use of elastic bands applied to the fandangle rattlers and the molars and if desired the canines and incisors, the rattle and the tone can be modified from the full snare drum sound effect down to the tone of a jews harp and the gentle trembling vibration of the tuning fork.

It is to be noted that some molars have straight prongs, due to the vibration of the wings they will in time detach themselves (fall out) from the jaw bone. A permanent remedy for this condition is to bore a small hole through the arch between and a little below the molar prongs, insert a piece of soft drawn iron, brass or copper wire through the hole and loosely around the tooth, twisting the ends together on the inside of the arch. An elastic band or a piece of string will serve as a temporary remedy.

To test a jaw bone for timbre hold it by its arch, with the wings free to vibrate and strike it sharply with the right hand.

The following is the proper and perfect method and the elementary technique to follow when performing upon rattling musical jaw bones. Through it, what I have termed and described in this, my first history of jaw bones as, "the extra super rattling fandangle feature" now becomes obsolete. I discovered the method and technique by incessantly experimenting with and upon jaw bones in my jaw bone laboratory in Holden, Mass., which was better known as my famous "College of Blacksmithing". Author's Note—Specific date of my discovery from memory, September 15th, 1934.

The right way of holding and the proper method of playing upon a rattling musical jaw bone is as follows: When standing or walking it must either be held in the left hand or attached by its arch to the front of the person by means of straps. When sitting grasp the jaw bone between the knees and hold it firmly by its arch (between the molars and incisors.)

This brings the jawbone into a position so that the incisors point downward and the base of the jaw bone faces the player. Strike it several times with the hand for tone and rattle and muffle with elastic bands to suit the occasion or individual fancy.

With the heels of both hands or the clinched beat upon the jaw bone to the time of the music that is being played, whistled, sung, or hummed. Beating upon a rattling musical jaw bone while in this position causes the wings to vibrate and the teeth to rattle. Any musical effect from the full snare drum sound effect down to the jews harp tone and the gentle trembling vibration of the tuning fork may be sounded.

And again the Institute repeats, "Beat on a rattling musical jaw bone and forget your troubles."

CLARENCE F. MILES
August 19, 1934.

SECOND SUPPLEMENT TO THE FIRST AND ONLY EDITION OF BULLETIN No. 1

By slapping the molars (not beating on the jaw bone) sidewise with the fingers, a wonderful tap dance sound effect is achieved. Alternating beating on the jaw bone and side slapping the molars in time accompaniment with the music that is being played adds variety and spice to the musical program.

And last, but by no means least, the Institute once again repeats, "Beat on a rattling musical jaw bone and forget your troubles."

CLARENCE F. MILES
September 29th, 1934.

THIRD SUPPLEMENT TO THE FIRST AND ONLY EDITION OF BULLETIN No. 1 WHICH IS MY BOOK THE HISTORY AND ROMANCE OF RATTLING MUSICAL JAW BONES.

This Supplement written December 3rd, 1935.

This book spells the conclusion of my first but by no means last work of writing the complete history of jaw bones (equine). I wrote it under the combined blows of my, and the enemies of jaw bones. At this time Princess Angelina Virginia Jawbone had not appeared to me and Colonel Lucifer Bluebottle Jawbone had not revealed to me his true identity. I had to prove myself to the Colonel, and also to the Princess, by writing this elementary work on jaw bones before he would reveal to me his true identity and the "supernatural elements" of jaw

bones. Also at this time I never dreamed that I would do the things with the unponderable jaw bones that I have or travel to the place that I did and witness, and also do, the strange and wonderful sights that no other mortal eyes but mine will ever behold.

The date that I discovered jaw bones was on February 9th, 1934 while I was working and living in Holden, Mass. I wrote this, my first history of jaw bones between July 15th, 1934 and October 15th, 1934. My third, and I hope my final and complete work, on jaw bones, which I am working on at this time, requires a very large expenditure of mental work and to publish it when complete will require a large financial outlay. The financial means I am accumulating from my savings, since I returned, or was called back to my chosen career of railroading, and from this fund I am, for protection, financing this elementary work on jaw bones.

In the normal course of events I would have had this work published on or about October 13th, 1934 only for the "bungling work" of the first printer that I chose and he cost me plenty. Incidentally he didn't get very far, but to me the results of his "bungle" was chaos as the staff of the Foster Hall Museum can well testify. As a matter of fact at this time, December 9th, 1935, I am only going to the trouble and the expense of publishing and copyrighting this my first work in jaw bones for the main purposes of protecting myself against, and to prove to those who may rediscover them at a later date than February 9th, 1934, and to leave a record of my past jaw bone activities in the event that if anything should happen to me, while I am on my third history of jaw bones, due to the hazards of my occupation or such, also to protect myself against plagiarism as the manuscript of this history kicked around the first printers place of business for nearly a year.

A little word of advice to any person or persons who should by chance stumble over jaw bones after February 9th, 1934 and be under the impression or claim that they and not myself discovered them. Let them be prepared for trouble and plenty of it for I will overwhelm, smother and bury them under an avalanche of evidence, facts and proof that I discovered jaw bones on February 9th, 1934 and developed and perfected them in all their various elements, particularly musically, supernaturally and otherwise between February 9th, 1934 and December 9th, 1935. So stop, look and listen and pick your steps cautiously and carefully and always remember this, in this respect, that if you or they go looking for trouble you or they will find it and how!

"PROF." CLARENCE F. MILES
"The Lone Wolf of Jaw Bones"
December 9th, 1935
Worcester, Mass., U. S. A.

The following is my famous jaw bone enigma that I ran in Holden, Mass. under the now famous date of February 9th, 1935. It was my first jaw bone activity after discovering them. The bulletin referred to is Foster Hall bulletin No. 9.

February 9th, 1934

WANTED: The entire lower jaw bone of a horse, preferably from a draft or large farm animal, the flesh removed.

C. F. MILES,
New England College of
Blacksmithing,
Salisbury Street,
Holden, Mass.

AN "ANVIL PUZZLE"

I will give the sum of ten dollars (\$10.00) (the ten dollars is deposited at the Pharmacy in Holden) to the first person or persons (persons collectively) who correctly state the proper application of, and the method of using the above item.

Conditions: replies must be addressed — via U. S. M. to the "Anvil Puzzle", Gen. Del., Holden, Mass.

This offer will be open twenty-nine days from the above date. The replies will be opened and the award made in front of the Holden Post Office the following Saturday, March 10th at 5 P. M. The answer to the above two questions are contained in a "Bulletin No. 9" under date of Nov. 1933. The award will be made according to an explanation on page ten in the same bulletin. It is to be noted that the key to the above two questions is contained in the above advertisement and the puzzle dated:

February 9th, 1934.

All contestants will note on their reply the time of day deposited in post-office or mail box.

All replies will be as short as possible.

All replies will be the property of the donator.

CLARENCE F. MILES.

SECOND AND LAST SECTION OF SUPPLEMENT No. 3

When I say or make a written statement that I discovered jaw bones and the proper method of playing upon them I don't necessarily mean to imply that I was the only one who knew of them previous to or at the time that I discovered them. They were known about as the jaw bone article in Foster Hall bulletin No. 9 amply proves. What I do mean, when I say that I discovered jaw bones is that I and I alone was the first one

to recognize their romantic glamour, their human interest, their percussive musical qualities and appeal, their "miraculous" power, when it was later revealed to me their worth as prime American folk lore and their being the typical ideal and perfect national musical instrument of this grand and glorious U. S. A. power, when it was later revealed to me. Their worth as prime American folk lore and their being the true typical ideal and perfect national musical instrument of this grand and glorious U. S. A.

As a matter of fact I wrote this history, as is, with the exception of the not so well known Methodist hymn, entitled "Samson was a Strong Man", which I took from a section of my manuscript of my third history of jaw bones, up to and not including supplement No. 1, 2 and 3 without knowing how to perform in the correct manner on a "rattling" musical jaw bone. As my super extra rattling "fandangle" feature, this supplement No. 3 and my jaw bone playing instructions, following behind the "fandangle" equipped rattling jaw bone, that I presented to Foster Hall, may be completely proven by Mr. Flecher Hodges to who I submitted the original manuscript of this history for approval and it was after he received it from me that I forwarded to him supplement No. 1 and 2. The jaw bone playing instructions which I addressed to Mr. Flecher Hodges of the staff of Foster Hall, with the first supplement reads: "Place the jaw bone in the lap in its normal position," i. e. the jaw bone resting upon its base and the incisor teeth pointing away from the player, "and beat upon the wings of the jaw bone with both hands," in conjunction with trap drumming practice, "according to the time of the music being played."

The reason that I made this blunder in regard to the proper position of holding and beating musical time upon a jaw bone was that I insisted to myself that a jaw bone should be held in some manner so that both hands would be free to beat musical time upon the wings of the jaw bone and it was only natural that when I placed the jaw bone in my lap, a perfectly logical place to put it to accomplish my object, that I would and did place it in my lap in its normal position, and continued as such until I made my glorious "stumble", regardless of and not comprehending, by re-reading, the jaw bone article in the Foster Hall bulletin.

At this time I did not realize that when the wings were unrestrained and were beaten upon that they would vibrate, which in turn would cause the molar teeth to vibrate in their sockets and give forth a musical sound. I supposed that the teeth merely rattled in their sockets, and that is exactly what they did when a jaw bone was played in the manner that I first set forth; hence my inventing the "fandangle" to increase the rattle. This "bum steer" was due to the fact that in another part of the jaw bone article in the Bulletin, a jaw bone was referred to

as a rattling jaw bone. Technically the word vibrating should have been used instead of the word rattling, which in this instance was very misleading.

This use of the word rattling was a literary jewel and an extemporaneous masterpiece of romantic expression by the suggestor of it or the one who wrote the last part of the article in the bulletin. A more figurative word to describe equine jaw bones in music in American folklore and the national American musical instrument does not exist and I could do no other than weld the word rattling to jaw bones and forever glorify them thereby.

As I have before stated in trying to improve the rattle I invented the "fandangle" which was worse than useless as it precluded any possibility of permitting the wings and teeth to vibrate when they were beaten upon. Through incessant experimenting I finally stumbled upon the startling fact that when a jaw bone was held by its arch and the wings were beaten upon they would vibrate in the manner of the tuning fork and the result a musical sound by the molars vibrating in their sockets. When I recovered from my surprise, there stood revealed before me a whole new world of virgin music for me to pioneer, develop and perfect. It is not for me or any one else to criticize the jaw bone article in the Foster Hall bulletin No. 9. It was a key, and also a call, for me to unlock and reveal to the world, through my past training and intense interest in the unique, the priceless secrets of jaw bones.

And to redescribe it more precisely, while I was incessantly experimenting with jaw bones in my jaw bone laboratory in Holden, I suspended the Stephen Collins Foster rattling musical jaw bone by its crotch over an iron rod held in a horizontal position and struck one of its wings with my right hand to see if there was an improvement in its tone when struck in a suspended position and I was stunned to hear a musical tone issue forth from its instead of a "boney" noise. I then sat down, placed the arch of the jaw bone between my knees and beat musical time upon the wings by accompanying myself whistling a tune, which incidentally was Swanee River, composed and written by the immortal Stephen Collins Foster, and later by playing this and other tunes on a harmonica held in a harmonica holder, and Eureka.

I had discovered the correct and proper manner in which to produce percussive music from and perform correctly upon a rattling musical jaw bone, and before my very eyes lay a whole new and virgin field of music to, without competition, pioneer, develop, perfect, author, finance and publish. This was the first time in the history of the world that an equine, or any other for that matter, jaw bone was played in a correct and proper manner, i. e. via the Foster Hall bulletin No. 9.

If by chance you think that this statement is high handed, incorrect or false produce copyrighted evidence, copyrighted previously to Sept. 15th, 1934 that I am wrong. If you cannot produce the evidence, forever hold your tongue. If you do produce the copyrighted evidence you will be only wasting your time, money and strength; for it is I and not you or them who is the lone mortal wolf of jaw bones and the author of this history of jaw bones.

In closing my history, at this time, I wish to apologize to Mr. Fletcher Hodges of the staff of Foster Hall for the miserable temperament that I manifested to him, via the U. S. M., when I was working at high pressure on the manuscript of this my first history of jaw bones, the manuscript of my second history of jaw bones, which I destroyed for the reason that that which was not good enough for the author was not good enough for the reader, and on the skeleton of my forth coming third history of jaw bones entitled "The Romance of Horses' Jaw Bones."

Mr. Hodges and, with but one exception, all the rest of the staff at Foster Hall are true, perfect and ideal gentlemen. The one member of the staff of Foster Hall who I cannot say is a true, perfect and ideal gentleman is Dorothy J. Black. She is a true, perfect and ideal gentlewoman, as pretty as a picture and is the one whom I have honored by dedicating this my first history of jaw bones to.

CLARENCE F. MILES
Worcester, Mass.
Dec. 21st, 1935.

THE LAST HALF OF THE SECOND AND LAST SECTION OF SUPPLEMENT No. 3

The following are parts from my manuscript of my forthcoming third history of jaw bones, I am publishing these parts with my first history to make it more complete. The following M. S. corrected and rewritten between December 1st, 1935 and March 20th, 1936. I wrote this original M. S. between January 1st and March 1st, 1935.

Princess Angelina Virginia Jawbone states: A Stephen Collins Foster cornuted and tambourined rattling musical jaw bone performed upon by a young, innocent, glamorous, comely, beautiful, glorious, saintly and virginal Salvation Army lassie accompanying her singing of and the singing and playing of the unique rhythm, theme tempo and spirit of Salvation Army gospel singing and music is an irresistable and unconquerable combination of salvation and glory and when one heard and seen is resisted by none. It is not only a glory and salvation but glamour and romance as well. Salvation served in the above specifications is the only true, perfect, ideal and entrancingly romantic manner of being saved. Hallaluja praise jaw bones and glorify and glamourize all the young innocent Salvation Army virgins.

Oh ye mortals if you want to bathe in glory pass through the pearly gates of heaven, the promised land, walk the golden cobble stone streets, climb the golden stairs, play upon harps, fly with wings and galivant with the angels without going through the dubious procedure of dying to realize your desire, ride the wings of a cornuted and tambourined rattling musical jaw bone to heaven.

The only possible way that you can perform this "miracle" before the fingers of death grip you by the throat is to procure a jaw bone cornute and tambourine it and betake yourself to a Salvation Army gospel meeting where the true spirit of the old time religion prevails and they preach, practice, sing and play the old fashioned gospel songs and music in the true spirit of glory that fills you so full of salvation that you so over flow with gladness and joy that an overwhelming desire grips you too and you attempt to pull the building from its foundations. And again Hallaluja praise jaw bones — through cheers and a tiger for Heaven and no cheers and a hundred hisses for Hell.

When they call for testimonials stand up on your feet hold the jaw bone aloft and in a loud voice tell them of the power and the glory that is jaw bones and how jaw bones came into your life and have been your moral and spiritual redemption and musical and intellectual salvation, are a free pass to Heaven and end by paying tribute to the Salvation Army the

greatest organization in the world barring none. I deeply regret to state that there is no Salvation dance or dancing in the Salvation Army for if there were it would divinely and virginally beautiful. With the advent of jaw bones into the Salvation Army there will be at least a jaw bone Salvation dance.

And how those Salvation Army lads and lassies can jubilantly squeeze 'em hard, shakim out and push im up, to the very pearly gates, those sweet Salvation goose pimple notes when they sing and play the glorified Salvation music with a jaw bone timbre. Oh ye stupid luckless mutton headed mortals why not be one of the Jubilus, Jubilows or Jubilums, and those three sons were brothers, and get out of your earthly rut, Halleluiah for yourself and be in, and not out, of the good things in this life. All you need is a jaw bone and a desire for salvation and the world is yours.

When the old time gospel singing and music starts grasp the unique spirit and rhythm of it and sing, sing brother sing, and if you cannot sing, whistle, scream, holla, yell, howl, talk or hum or as a last recourse think the glorious words and the spirit of the old time gospel hymns and at the same time accompany the gospel singing and music by beating, with a spirited and violent gusto, the musical tempo, rhythm and spirit of salvation, as breathed forth by salvationists who are the only ones that know how to breathe salvation forth, upon the wings of a cornuted and tambourined rattling musical jaw bone. You are now in heaven and you will remain there and bathe in glory as long as the spirit of jaw bone salvation is upon you. And again and again and again unto infinity and throughout eternity. Hallaluja praise jaw bones. But brothers and sisters remember while you are sing of and Hallalujaing for jaw bones keep your eyes peeled on the virgins for invariably the devil, with a truculent but fascinating leer on his lips, will be found lurking in a rear pew waiting for an opportunity to spellbind, fascinate and kidnap the young innocents with his attractions wiles and beguilements.

In describing jaw bone salvation I know whereby I speak for I have many times done these things and visited these places. Salvation Army gospel meetings and prayer meetings are the only places in the world where the inspired word of God and the salvation of Jesus Christ prevails, is preached, practiced, sung and played according to God's will and Jesus' joy, making it a pleasure and a joy and not a punishment and a curse (or a favor) to be saved and bathe in eternal and everlasting glory.

As near as I can describe jaw bone Salvation it is when you accompany Salvation music and singing by beating its tempo, spirit and rhythm upon the wings of a jaw bone, regardless of whether it is equipped or in the nude, and you get the swing and spirit of it. You not only feel but can see that

mysterious indefinable something that is beyond me or any other mortal in this world to define. As near as I can describe it it is the sublime and beautiful spirit of salvation, music rhythm, tempo and poetry, it also is the spirit of the dance and singing and is the very essence of love and life itself.

This is the extent that my feeble pen can go in describing it. If you wish to know more of it you will have to find it for yourself; all you need is a jaw bone and a little enthusiasm for life. Now to answer the question that is foremost in the reader's mind. Am I a salvationist? Yes, to the extent that I have found and described musical, spiritual, intellectual and literary salvation through jaw bones. Glory be, Halleluiah and Amen.

One of the reasons that I attribute to jaw boning becoming a relatively ancient lost art is the tambourine, particularly in regard to tambourines and wooden and corned beef knacker bones being used in minstrel shows and the manner in which tambourines are used in the Salvation Army. The only way that I can explain the prevalency of the tambourines and the knacker bones in these two "institutions" is the ease of procuring them. You cannot go into a music store and exchange a dollar for a jaw bone like you can tambourines and wooden knacker bones. One real genuine "bang up" rattling musical jaw bone, in the nude or dressed up in modern form, equals a million or more tambourines. A jaw bone has that indefinable glorified and mysterious something known as glamour and that is exactly what a tambourine lacks unless, etc., etc.

A Stephen Collins Foster cornuted and tambourined rattling musical jaw bone in the front row of a minstrel show performed upon by a minstrel who is a master jawbonist, tambourinist, "knackerer", buffoon, singer, dancer and instrumentalist, such as banjoist, etc., is a feature of entertainment that is so entrancing that it beggars description. Why the old time minstrelists and others of by gone days let jawboning, if it ever did exist and at times I doubt that it did regardless of the jaw bone statement in the Foster Hall bulletin, become a forgotten ancient art is completely beyond my comprehension. They at least might have left some kind of a written or printed record of them for the benefit of this and future generations to follow, but such was not the case. My sincere belief is that the old timers couldn't have been so "hot".

In regard to past jaw bone records and references I have hunted high and low in all kinds of books in the public libraries of Holden, Worcester and Boston and engaged in endless correspondence and the only references I could find is the now classical statements on their assumed "cloudy" origin, "notched sticks," "American aborigines" and a southern term for procuring free transportation. It must have been a practice in the early days of this country to draft the historians, if there were any,

for wood butchers to slaughter trees to hack into timbers to build up the country with or build stone walls which would be more in their line. A true and perfect American method of preserving priceless American jaw bone folk lore, with an axe or a bent over spine or both.

Jaw bones will glorify and perpetuate the horse and other equines and in the future horses will be bred and raised not for their work, war and sport qualities, but for the excellences of their jaw bones as percussive musical instruments. It gives me great pleasure to state, that with the publication of this history in its complete form, that when equine stock are turned out to pasture that it will be necessary to place a guard over them. I not only believe but I know that the people of this earth will cleave unto jaw bones like babies cleave unto their mothers.

The near future will find cornuted and tambourined rattling musical jaw bones everywhere. They will be adopted into American literature, music, history and culture and become the root of American jaw bone folk lore. The near future will find them the national musical instrument and musical emblem of the U. S. A. and through jaw bones and my own creative talents the nation now has a national "gallivant", possibly the word jamboree more completely describes the implication.

Stephen Collins Foster cornuted and tambourined rattling musical jaw bones are the true perfect and ideal percussive musical instruments for and will be found in all modern and old time singing and music of all kinds, types and descriptions. Such as modern and old time dance music, singing societies, glee clubs, solo and instrumental accompaniments. Bands, jazz bands, marimba bands, German bands, rube bands and all marches. Symphony orchestras, orchestras, rube orchestras and all waltzes. Grand opera, light opera, comic opera and oriental music. String ensembles, vocal groups, chamber music and singing and folk music, song and dance. Evangelical, spiritual, church, gospel, prayer meeting and Sunday school etc. music, but particularly in old time and modern Methodist and Salvation Army gospel music and singing. Minstrel shows, barn dances, kitchen dances, harmonica, concertina and accordeon music, be they chromatic or diatonic. Sea chantey, mountain music, so called in the form of hill billy, cowboy, mountain, lumber camp, wandering tramp, railroad wreck, jail house, "Arkie", etc., etc., music and least but by no means last patriotic music, celestial music and musical nursery rhythms. A jaw bone, in the nude or clothed, performed upon by a hill billy singing and accompanying "mountain music" and singing is a combination that holds, enthuses and enthralls the listener spellbound and it is my great regret that it was so written in the great book of fate that I would not discover jaw bones in time to have them perfected and this history written at the time that hill billy music sewept the country.

March 14th, 1936. Author's Note — I believe that it is "for the good of the order" that I publish the first part of this history at this time, for the reasons that I, at this time, am handicaped by time, due to long hours of railroading and dead-heading, to perfect the remainder of the M. S. and having to wait for time to supply from my earning, in railroading, the well known element of finance. Also to as soon as possible, through the first part of this history, pay perpetual and everlasting tribute to, the immortal genius of Stephen Collins Foster the greatest song writer in all creation, and his marvelous jaw bones.

Present jaw bones and their related subjects to the world in their primary form. Give jaw bones copyright protection and protect myself by circumscribing any previous plaigarism of this history. Establish myself in the worlds of literature and jaw bone folk lore as an amateur author and an, in fact the one and only, authority on jaw bone folk lore. It is to be noted that this history is "priceless" as it carries no price tag, hence it is gratis, and last but by no means least, justifying myself in the eyes of those at Foster Hall by presenting them something besides promises to produce the history of jaw bones, as things stand now half of a history is better than none at all.

As I have already stated, I wrote the first part of this history from sheer interlect with very little actual experience in jaw bones. The remainder of this history is ten thousand times more interesting than this first part for the reason that it presents jaw bones from my actual experiences in them in their full, perfected, supernatural and miraculous elements. Sentimental and human interest and folk lore, literary, interlectual, technical and their various other elements.

I have added Jawbone Salvation to this section as I believe that it makes interesting reading, presents jaw bones and Salvation in a new light and will give a faint idea of what is to come in the remainder of this history. In the last half, which I hope to publish by the middle of this coming summer, the laws are reversed and instead of my making more trips to heaven on the wings of a jaw bone, I indulge in performing miracles with jaw bones and then make a jaw bone decent into Hell. And how my brain does whirl when I recollect it, and return to earth alive to tell what I saw and done while I was there, of the life beyond the grave and how jaw bones may be made the salvation of mankind.

I have based jaw bone salvation on truth and proof. When I found myself in the midst of the depression laid off, from my chosen career of railroading, I discovered to my horror that I was like millions of others dead broke with nothing to do, nothing to do it with and all the time in the world to do it in, I soon realized that I had to do something and do it quick to keep my active mind from getting stagnant.

As I had never before "got religion" I decided that it was the ideal time for it to come and it was my sacred duty to do so. In causing religion to place its protecting mantle upon me I discovered that I was making a colossal fool out of myself and that I liked it as such as the Salvation lads and the lassies at Elm Street, Worcester can well testify. Today I am a lost soul and I don't care who knows it. Colonel Jawbone has a mortgage on it and he can have it any time he desires to foreclose but mark me hard and mark me well, mortgage or no mortgage, the day will never come when I will not be glad to pay tribute to salvation and salvationists. They are the chosen ones and make no mistake about it. I know whereby I speak and I speak the truth with proof. The least that they can do for me for the signal jaw bone salvation that I have rendered them would be to have a feast and beatify and canonize me the patron saint of the Salvation Army, but alas this will never come to pass for none know better than I, how utterly impossible it is to be crowned a hero in your own home town.

My "getting religion" by "soaking up" Salvation was rudely interrupted by a call "a call" to go to Holden to run a garden with a chance to resume my blacksmithing activities and later the prospect of a job "on the sewer." All these in due time came to pass along with my discovering jaw bones in a Foster Hall bulletin, as this first and the second parts of this history amply testify.

To give jaw bones prestige, history, fame, color, glory, glamour and to create jaw bone folk lore, literary and their other priceless jaw bone elements I grasped at any and all of my experiences in jaw bones, Salvation and otherwise, and I will say that it is no small repertoire that I possess, too, other than the actual facts of my discovering, developing, perfecting, authoring and fighting for them, "paintim" up. Jaw bone folk lore had to be created and I was the only one who could do it and I did and how and any means to this end is righteous. What price pioneering.

In bringing the first half of my history of jaw bones to a close I will state that if any mortal man or woman who possess human feelings can truthfully state that while reading my history of jaw bones in its complete form did, or will, not alternately laugh, cry, recite, fight, play, sing, scream, curse, dance and pray, let them bring the history to me and I will stand in front of the City Hall or in the Union Station or in any other public place in this fair and fragrant city of Worcester, and in any hour of the twenty-four that they may specify, and publicly eat by chewing, swallowing, digesting and assimilating word by word the contents of, including the cover, my complete history of jaw bones. 1137.113211

So Ad finem till we meet again and your eyes feast themselves on the remainder of this history entitled "The Romance of Horses' Jaw Bones."

Yours in the faith,

"PROF." CLARENCE F. MILES
The Lone Mortal Wolf of Jaw Bones
March , 1936
Worcester, Mass., U. S. A.

Postscript — March 20th, 1936. As this section of the first half of my manuscript of the history of jaw bones did not run into as many words as I anticipated, I find that I can include within it the jaw bone newspaper article. It should have appeared ahead of the jaw bone contest notice. The following, with local items eliminated, appeared in the Worcester Evening Post under date of Thursday, May 17th, 1934.

Holden Man Now Jaw Bones Student

Has Specimen Ready for Foster Museum

HOLDEN, May 17.—To the majority of the people in this vicinity, "rattling jaw bones" are just "flies in the soup," but to Clarence F. Miles, of 42 Salisbury Street, and two converted disciples of the gospel of Stephen Foster they are the subject of much "hot gossiping" and study.

Mr. Miles is an ardent enthusiast of the late writer and composer and has prepared a beautiful specimen of what he terms a "Stephen Collins Foster Rattling Musical Jaw Bone," which will be presented to Foster Hall, Indianapolis. The specimen is ready for shipment.

Mr. Miles states that when he first became interested in the subject he was so enthused that he conducted a contest in this town offering to give anyone \$10 who could state the proper use of the jaw bone of a horse. He says that no one could guess the answer. It will be given later.

Mr. Miles claims that much progress has been made in "rattling jaw bones." Stephen Foster, writer and composer of old-time folk songs, used

the words, "beating on his old jaw bone" in his song, "Angeline Baker." Foster Hall is devoted solely to the memory, songs, life, melodies and music of Stephen Collins Foster. No one at the hall knew what the words meant, so an appeal was made over the radio and a reply received.

Now to explain what a "good rattling jaw bone" is. It is the entire lower jaw bone of a horse that had been exposed to the elements until every tooth was loose as could be. There was no artificial way of preparing it, it just had to get dry by the action of the sun, wind and rain.

Again in closing I will add that when a sponsor appears to put jaw bones on the radio waves or elsewhere I will for its entertainment value present my 73,000 word second "haywire" history of jaw bones, which escaped destruction. And it's some history and make no mistake about it. To quote from it in part.—

Did I hear some one ask how I got here, that's for me to know and you to find out. Never mind how I got here, the big item is that I am here. I might have rode in on the choo-choo cars or on a ray of light or on a cosmic ray or on a trans-universal radio wave coming through the ether, or came in with a breath of fresh air, or again I might have stepped off from the label on a voltaic Leclanche cell, but I will say that no mere steamboat, automobile or aeroplane brought me here.

Oh I say Mr. Samson you didn't by any chance ride here on a horse? Well yes 'Prof.' as a matter of fact I did come here on horse back, but you are interrupting my jaw bone testimony. Well that's too bad I am sorry; say Samson you know that for a while I thought you might have swam here as your costume greatly resembles a bathing suit. I have clearly stated to you that my means of transportation here was by horse back, now do not interrupt me again. Well you know Samson I thought you might be mistaken about the horse and it might have been a mule or a jackass that you rode here on. I'm not a half wit, I know the difference between horses, jackasses and mules and any more bright remarks from you — you may not realize it but you have interrupted me for the last time.

Heaps upon heaps, when I think of it, what a silly assinas and a colossal and glorified fool I made of myself in the days of my youth in neglecting to develop the musical.—Oh I say Samson old top, Do you think you'll ever go back? What's that remark you just passed? I said, How's your back? Oh I thought you said, Do you think you'll ever go back. Say 'Prof.' while were on the subject, how many degrees have you

now? I now have $195\frac{1}{2}$ degrees, 98 degrees Fahrenheit, 36 degrees centigrade (Celsius), $29\frac{1}{2}$ degrees Reaumur and 32 other degrees. Add them all together and it makes a total of $195\frac{1}{2}$ degrees. What is the half of a degree for may I ask? Samson the half of a degree is there to make the readers laugh at you when you ask me what the half of a degree is there for. Oh I see the reader laughs at me. Why certainly the reader laughs at you, not me, I don't want the readers laughing at me, Samson the pleasure is all yours. 'Prof.', that's perfectly all right so long as the joke is on me and I am the one who is laughed at.

Now 'Prof.' you adore your title of 'Prof.', and you like to have degrees conferred upon you, do you not? Samson I'm never so happy as when I am working in jaw bones, having people address me as 'Prof.' and having degrees conferred upon me. 'Prof.' would you like to have another degree conferred upon you? Samson I would be greatly pleased and feel most highly honored to receive another degree. Well bless you 'Prof.' you shall have another degree, 'Prof.' spell the word denosmas backwards and you will have a grand total of $196\frac{1}{2}$ degrees. Is that all I have to do to receive the degree? 'Prof.' that's plenty. All right, Samson, here you are: S-A-M-S-O-N-E-D. 'Prof.' that is correct and that is what you are about to be, and when you wake up you will find your degree on the top of your head.

Oh Colonel, help, murder, police, stop you will kill him, call the ambulance quick. Is there a doctor in the house? Samson has samsoned the 'Prof.' and he is unconscious from being struck over the top of his head with a jaw bone. Shut up Princess will you, I'm master of ceremonies, I'll handle the situation, he's not dead yet, get me a glass of water, the smelling salts and some adhesive tape.

When I was young and went to school,
My father said don't be a fool.
Study hard and know your books,
And learning will show in your looks.

I studied hard and long you see,
Now look what knowledge has done for me.
My head is now flat and my brain is numb.
Just like the knuckle bone on your thumb.

Put for-get-me-nots upon my grave,
Oh death where is thy sting.
Do I hear the angels calling me,
Oh St. Peter let me in.

Oh see the pretty flowers,
The birdies singing in the trees.
The nice cool babbling brooks,
And the humming of the bees.

Oh give me a jaw bone to beat upon,
That my bliss may be complete.
The brain that I had when I joshed him,
He has knocked right into my feet.

Oh see the pretty Princess,
The girl who saved the day.
Try Samson and his jaw bone,
To pass the time away.

My trip to heaven is now ended,
Of Samson steer thee clear,
I thought for a moment that I was,
Stretched out upon my bier.

He's all right — his mind is wandering that's all. He will be all right in 15 or 20 minutes. Say Samson what's the big idea anyway? Well, Colonel, he walked right into it, I didn't sock him very hard, I would have basked his head flatter than a pan cake but his head is not worth wrecking a jaw bone on. This samsoning business is an old story with me. I've been bashing 'em in for the last 3378 years and I don't give the victims even a second thought, this is merely one case in a million.

All right Samson proceed with your testimony.

Heaps upon heaps, when I think of it, what a silly assinas and a colossal and gloryfied fool I made of myself the days of my — Just a minute Samson the Princess has something she wishes to say. Say Colonel you hungry looking scoundrel you ragged rascal, you nit wit, you half wit, you nin-compoop, this is the second time my jaw bone testimony has been interrupted, if I'm interrupted again I'll knock that stilk stove pipe hat off of your head so hard with a jaw bone that you will never find it and I'll whick you so hard with this jaw bone that your bones will rattle for a week, you dress suit full of animated bones, do you understand me? Control yourself, Samson, this Damsel is the Princess of Jaw Bones, the girl who saved the day and being the Princess of Jaw Bones she has precedence over everything. Oh well seeing that she's the Princess, and beautiful, it's all right this time but don't let it happen again, that's all. All right Princess the floor is again yours, etc., etc.

A FEW MORE WORDS BEFORE THE DEMI FADE OUT

And now the final gaze, at this time, into the next jaw bone Kaliedoscope where in jaw bones run wild in a riot of 73,000, more or less, senseless and serious words of reckless, wild, high and handsome jaw bone violence and glory with a continuous series of giggling, crying, laughing and countless dramatic heart-throbbing jaw bone thrills and soul soothing jaw bone beats.

In reality by tricks of fate or the pitfalls that beset pioneers or both this the first half of the first history of jaw bones is only the preliminary to and the introduction of the second or last half of the first history of jaw bones (in the world) and have no fear that it will be delayed for it will soon appear in print, the M. S. and the "means whereby" are nearly ready likewise the printer is ready and waiting.

Until then "you ain't seen nothing" for I haven't even begun to write the history of jaw bones. From now on I start writing jaw bones at the exact point where jaw bone science ends and jaw bone skill begins. I will raise jaw bones to their rightful and exalted station and watch my style, speed and dust in accomplishing it.

No more will I flounder around in literary inexperience using up unlimited time, "ways and means," writing 2,000,000 words and making 60,000 mismoves, call them mistakes if you wish and also call them stepping stones of jaw bone progress, to produce 19 thousand and 33 odd results and words of jaw bone progress.

At this time, to fulfill my promises and for the other reasons that I have previously stated, I cannot do otherwise than toss this jaw bone M. S. into the hands of the best printer who ever set type and splashed ink upon paper thereby.

So yours in the jaw bone faith till we meet again.

"PROF." CLARENCE F. MILES
Saturday, April 4th, 1936.
Worcester, Mass., U. S. A.

The Lilliputian Forge of Vulcan Armory

MANUAL and FIGURATIVE ARMORING

Originated 1945 by
CLARENCE F. MILES,
Armorer

Sixteen Hackfeld Road
Worcester, Massachusetts
U. S. A.

The Lilliputian Forge of Vulcan Armory of Medieval European, or any National armor, armories and armoring, was originated by the armorer in Lilliputian size to avail to those of the public, that are interested in armor, and who from any cause are restricted by being denied the privilege of manually forging and fashioning armor in their own armory, being without time, means and housing space for a regular size armory, that desire to study armor in its regular size and forge and fashion it in minuscule form from stainless or other kinds of steel, as the highest form of art and which is the first true, perfect, original and ideal art for the reason and the fact that armor was the first workings in metal or metal work to appear upon the face of the earth, by possessing an armory, becoming an armorer, and forge and fashion Lilliputian size armor for recreation, learning, mental, manual and mechanical dexterity and skill in the proper manner and in the true, perfect and ideal form of mental and manual character training for the youth of each generation in which to find their paths of and in life and from which the armorers of the future will be found.

The untold advantage of armoring in Lilliputian size, six inches or less in height or length, is the extreme low cost of the tools and equipment required and in time, means, housing space, portability and its lack of weight and bulk, being easily contained and manually transported in several valises or small chests, with the total elimination of smoke and the nearly total elimination of fire by the use of charcoal fuel, and noise by muffling or muzzing the anvil and hammer, if so required in manual armoring, and in the study of armor, in the form of figurative armoring, by being conducted in an atmosphere of a medieval atelier in the complete in every last detail of a large medieval armory.

With the advent of Lilliputian armor, armories and armoring, regular size armor, armories and armoring are abreast of and beyond the times, other than by the viewing of armor in the large armories, museums and private collections of the world, by the only humane possible, conceivable and practical working manner in which it could be accomplished, by a reduction in size to minuscule proportions, i. e., from six inches or less in height or length, using stainless, or other kinds of steel so that actual Lilliputian armoring is within easy reach of any and all.

By using *photographs of actual armor and its accessories, such as shields, swords, spears, pikes, halberds, horse armor, engines of war, etc., in place of real armor for study and for exhibits of armor in the Lilliputian armor museum along with reproductions of painting of the Forge of Vulcan, by the old masters, wherein a scope is obtained of ancient and medieval armor, armories and armoring, the available books on armor and particularly on the forging and fashioning of armor and an armor forging and fashioning shop equipped with the large jewelers tools and equipment and the small mechanics, machinists and smiths tools and equipment that are applicable to Lilliputian armoring to make reproductions of any kind or type of armor in Lilliputian size, plus a portable typewriter for correspondence, records and writing the subject, a complete in every last detail portable armory is obtained, at relatively no cost, availing to the armorer or student armorer, a medieval atelier in a medieval armory that is the peer of any local, national or international, ancient, medieval or modern armory.

By the armorer or the student armorer following the armoring procedures of his or her mental study in and of armor, and by figurative armoring by their hands consciously or unconsciously following the armoring procedures of their minds while in their atelier in a background and atmosphere of medieval armor, books on armor and the forging and fashioning of armor, pictures of armor, and pictures of the Forge of Vulcan, regular size armor in photographic form, and the 'modern' medieval Lilliputian tools and equipment of a medieval Lilliputian armor forging and fashioning atelier and shop, he or she, by figurative armoring, manual armoring, or both, will bring forth perfect suits of armor in their own way and manner to own, to have, to hold and to cherish for they are the peer of any and all armorers in all times, and in all places, and are the real armorers of today and of the future, in their own right by interest, study, endeavor, work accomplishment, station, privilege, honor and rank.

C. F. MILES,

Worcester, Mass.

December 1945

*Photographs of actual armor and its accessories are obtainable at a modest cost at the Metropolitan Museum of Art in New York City, N. Y. Reproductions of painting of the Forge of Vulcan are printed by the Perry Pictures Company, Malden, Mass., at an extremely low cost. All the Lilliputian armor forging and fashioning tools and equipment applicable to Lilliputian armoring are listed in the general and special catalogues of the following tool and equipment companies: Columbus Anvil & Forging Co., Columbus, Ohio, anvils; Champion Blower and Forge Co., Lancaster, Pa.; Buffalo Forge Co., Buffalo, N. Y., forges; Brown & Sharpe Mfg. Co., Providence, R. I., machinist tools; Champion Tool Co., De Arment, Nashville, Pa., Utica Drop Forging and Tool Corp., Utica, N. Y., North Bros. Mfg. Co., Philadelphia, Penn., Stanley Tools, New Britain, Conn., Miller-Pelt Co., Greenfield, Mass., mechanics and hand forging tools; Swarcchild & Co., New York City, N. Y., and Chicago, Ill., jewelers tools and equipment and engraving and inlay tools and equipment including jewelers lathes that are applicable to Lilliputian armoring are listed in and can be obtained from the general and special catalogues of Sears, Roebuck and Montgomery Ward, both of Chicago, Ill., also from all other tool and equipment companies.

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